

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Cœlitum Joseph**

Offertorium

MH 261

*B (solo), S, A, T, B (coro), 2 ob, 2 cor (C/F), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S** Skala  
**E** Edition



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

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# Critical Report

## Abbreviations

|     |         |
|-----|---------|
| A   | alto    |
| B   | bass    |
| b   | basses  |
| cor | horn    |
| ob  | oboe    |
| org | organ   |
| S   | soprano |
| T   | tenor   |
| vl  | violin  |
| vla | viola   |

## Sources

|           |                  |                                    |
|-----------|------------------|------------------------------------|
| <b>B1</b> | <i>Library</i>   | A-RB                               |
|           | <i>Shelfmark</i> | R 228 (Kasten IV, fasc. 84)        |
|           | <i>Category</i>  | manuscript copy (principal source) |
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|           | <i>License</i>   | public domain                      |
|           | <i>URL</i>       | none                               |

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

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| <i>Bar</i> | <i>Staff</i> | <i>Description</i>  |
|------------|--------------|---|
| –          | –            | Due to its poor compositional technique, this work is most likely not by Haydn. |
| –          | coro         | Alternative lyrics “Gloria tibi” are not reproduced in this edition.            |
| 4          | ob 1         | grace note added by editor  |

| <i>Bar</i> | <i>Staff</i> | <i>Description</i>  |
|------------|--------------|---|
| 18         | ob 1         | grace note added by editor  |
| 24         | vl 2         | 3rd ♭ in <b>B1</b> : g'4  |
| 36         | vl 2         | 4th ♭ in <b>B1</b> : b'8  |
| 41         | vl 1         | 4th ♭ in <b>B1</b> : g'16.–a'32   |
| 44         | vl 2         | 2nd to last ♭ in <b>B1</b> : 5×a'8  |
| 49         | vl 1         | grace note added by editor  |
| 57         | vla          | 4th ♭ in <b>B1</b> : c'8  |
| 57         | org          | 4th ♭ in <b>B1</b> : c'8  |
| 67         | vl 1         | 3rd ♭ in <b>B1</b> : f'8–e'8  |
| 96f        | vl 2         | bars in <b>B1</b> : a'2. and g'2.   |
| 98         | org          | 2nd ♭ in <b>B1</b> : a8–a8  |
| 108        | vla          | 1st ♭ in <b>B1</b> : b♭8  |
| 111        | vla          | bar in <b>B1</b> duplicate of bar 110   |
| 141ff      | coro         | The rhythms ♭–♭ vs ♭.–♭ in this part are highly inconsistent. Thus, they have been emended in the following bars: 152 (B), 154 (S, B), 156 (T, B), 160 (S), 176 (B), 178 (B), 194 (B), 196 (A), 198 (S, A, T), and 224 (S). |
| 160        | A            | 1st ♭ in <b>B1</b> : g'8.–g'16–g'4  |
| 200        | cor 1        | 1st ♭ in <b>B1</b> : d''4   |
| 210        | T            | bar in <b>B1</b> : a8–a8–a2   |
| 225        | S            | bar in <b>B1</b> : a''4–a''4–a''8–a''8  |
| 226        | vl 2         | 3rd ♭ in <b>B1</b> : e''8   |
| 228        | cor 1        | 2nd/3rd ♭ in <b>B1</b> : c''2   |

## Lyrics

Coelitum Ioseph, decus columen mundi,  
atque nostrae vitae certa spes,  
suscipe benignus laudes  
quas tibi laeti canimus.

Te Ioseph agmina coelitum celebrent,  
te cuncti christiadum chori resonent.

# 261 Coelitum Joseph

Andantino

Musical score for the first system of 'Coelitum Joseph'. The score is in 3/4 time and B-flat major. It includes parts for Oboe I and II, Horns I and II in F, Violin I and II, Viola, Bassoon, and Organ/Bass. The tempo is marked 'Andantino' and the dynamic is 'f' (forte). The Organ/Bass part is marked 'Solo'. The score features various musical notations including trills, slurs, and dynamic markings. The Organ/Bass part includes figured bass notation:  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{8}{6}$ ,  $\frac{7}{5}$ .

Musical score for the second system of 'Coelitum Joseph'. This system continues the orchestration from the first system, featuring the Oboe, Horns, Violins, Viola, Bassoon, and Organ/Bass. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The Organ/Bass part includes a fermata and a measure rest.

9

6 - [6/4] 5/3] p 7 6/4

14

f p f f p f f p f f

[6] p 7 f [6] 6 5 6] 6/4 [3]

19

*p*

*p*

*p*

*p*

*p*

*f*

*f*

*p*

*P Solo*

Coe - li - tum Jo - seph,

*p*

6 5  
4 3

24

*p*

*p*

*p*

*p*

*f*

*f*

*p*

*p*

*p*

coe - li - tum Jo - seph, de - - cus co - lumen,

6 5 3 4 6  
5 2 3 4

28

co - - lumen mun - di, at - que no - strae

[5] [3] 6 4 6 5

32

vi - tae cer - ta - spes, su - sci - pe be - ni - gnus, su - sci - pe be -

[7] 6 5 [3] 4 6 - 4 6 5



37

ni - gnus lau - des quas ti - bi lae - ti ca - ni - mus,

[b6] 6 7 - [-] b f

42

su - sci - pe be - ni - gnus lau - des, lau - 3 3 3

p 6/4 - 5 [3]

46

des quas ti - bi lae - ti, lae - ti ca - ni

6 4 6 6 5 6 6 [5]

50

mus, su - sci - pe be - ni - gnus, su - sci - pe

6 [4] 3 6

54

lau - des quas ti - - bi - lae - ti, lae - ti ca - ni -

[4 3] 6 [b4 3] 6 4 5 4

58

mus, quas ti - bi lae - ti, - lae - ti - ca - - ni - mus.

f f f f

46 6 [6 4] 5] 4

62

7  
6 6

66

6  
5  
6 [6] f [6/5] [6/4] 6 - [6/4] 5

71

*p* *p* *p* *p* *p*

Coe - li - tum Jo - seph,

*p* [7/4] [7] *p*<sub>5</sub> [7]

76

*f* *p* *f* *p* *f* *p*

de - cus co - lumen mun - di, at - que no - strae vi - tae cer - - ta

5 *f* *p* [6/5] 7 [6/5]

81

*f* *p* *f* *p* *f* *p* *f* *p*

spes. Coe - li - tum Jo - seph,

*f* *p* *f* *p*

8 9 8 6 5 6 5  
6 4 3 4 3 4 3

86

*p* *f* *p* *f* *p* *f*

coe - li-tum Jo-seph, at - que no - strae vi - tae cer - ta

6 5 4 2 6 6 7

91

spes, su - sci - pe be - ni - gnus, be - ni - - gnus

4 3 **f** *p* 7/5 6 4 7 5

95

lau - des quas ti - bi lae - ti, lae - - ti

**fp** \* **fp** **fp** *p* *p* *fp* *fp* *p* *fp*

6/4 **fp** 6 **fp** 6 *p* 6 6 [7 -

99

ca - ni - mus, quas ti - bi lae - ti ca

103

ni



107

mus, ca - - - ni - mus, su - sci-pe be-

*f* *p* *f* *p* *f* *p* *f* *p*

*tr*

$\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{6}$

111

ni - gnus, be - ni - gnus lau - des quas ti - bi lae - ti,

*f* *p* *f* *p* *f* *p* *f* *p*

$\frac{5}{3}$   $\frac{6}{4}$   $\frac{6}{6}$   $\frac{6}{5}$   $\frac{7}{4}$

116

lae - - ti ca - - ni - mus, quas ti - bi lae - ti ca - - ni -

6 6 6 5 6 5

120

mus, ca - ni -

*f* unisono 6 5

124

*f*

*f*

*f*

*f*

*f*

mus.

*f*

7

128

*p*

*p*

*p*

*f*

*f*

*p*

*p*

6 - 6

$\left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$  7

$\frac{6}{4}$

133

*f* *p* *f* *p* *f* *p* *f*

5 6 7 7 6

137

[tr] *p* *p* *p* *p* *p* *p*

5 6 6 5



145

*f* *Tutti*  
Te Jo - seph

*f* *Tutti*  
Te Jo - seph

*f* *Tutti*  
Te Jo - seph

*f* *Tutti*  
Te Jo - seph

16 6| *Tutti*

150

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef. The second system shows a single treble clef staff with chords. The third system shows a grand staff with treble and bass clefs. The fourth system shows four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth system shows a bass clef staff with figured bass notation.

ag - mi - na      coe - li - tum      ce - le - brent,      coe - li - tum

ag - mi - na      coe - li - tum      ce - le - brent,      coe - li - tum

ag - mi - na      coe - li - tum      ce - le - brent,      coe - li - tum

ag - mi - na      coe - li - tum      ce - le - brent,      coe - li - tum

7      6      | 5      6      7      9      8      5      6      7

3      4      5      4      3      3      4      5

154

ce - le Brent, te cun - cta chri - sti - adum cho - - ri

ce - le Brent, te cun - cta chri - sti - adum cho - - ri

ce - le Brent, te cun - cta chri - sti - adum cho - - ri

ce - le Brent, te cun - cta chri - sti - adum cho - - ri

6 5 7 6

4 [3] 5



158

re - sonent, te Jo - seph ag - mina coe - li - tum

re - sonent, te Jo - seph ag - mina coe - li - tum

re - sonent, te Jo - seph ag - mina coe - li - tum

re - sonent, te Jo - seph ag - mina coe - li - tum

6  
4

5  
3

6  
4

5  
#

-

6  
4

7  
#

162

ce - le Brent,                    te cun - cta chri - sti - a - dum cho - ri

ce - le Brent,                    te cun - cta chri - sti - a - dum cho - ri

ce - le Brent,                    te cun - cta chri - sti - a - dum cho - ri

ce - le Brent,                    te cun - cta chri - sti - a - dum cho - ri

6 5 | 6 5  
4 3 | 5

166

First system of piano accompaniment, measures 166-170. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a 6/4 time signature and features a melodic line in the upper voice and a supporting bass line. Dynamics include piano (*p*) and piano-piano (*pp*).

Second system of piano accompaniment, measures 171-175. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues with similar melodic and harmonic textures. Dynamics include piano (*p*) and piano-piano (*pp*).

Vocal parts for the second system, measures 171-175. It includes four staves: two soprano parts and two bass parts. The lyrics are: "re - sonent, te Jo - seph ag - mi - na coe - li - tum ce - le Brent, re - sonent, te Jo - seph ag - mi - na coe - li - tum ce - le Brent, re - sonent, te Jo - seph ag - mi - na coe - li - tum ce - le Brent, re - sonent, te Jo - seph ag - mi - na coe - li - tum ce - le Brent,". Dynamics include piano (*p*) and piano-piano (*pp*).

Third system of piano accompaniment, measures 176-180. It consists of a single bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and piano-piano (*pp*).

6 4 [5] # 6 6 3 6 5 - 3 6 6 3 6 5 - 3

171

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

te cun - cta chri - sti - a - dum cho - ri re - so - nent,

te cun - cta chri - sti - a - dum cho - ri re - so - nent,

te cun - cta chri - sti - a - dum cho - ri re - so - nent,

te cun - cta chri - sti - a - dum cho - ri re - so - nent,

*f*

[6 6 5] #

175

te Jo - seph ag - mi - na coe - li - tum ce - le-brent,

te Jo - seph ag - mi - na coe - li - tum ce - le-brent,

te Jo - seph ag - mi - na coe - li - tum ce - le-brent,

te Jo - seph ag - mi - na coe - li - tum ce - le-brent,

6 [6] 6 [7 6]

179

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

6 [3] 4 6 6 4 [5] # Solo

183

Musical staff system 1: Treble and Bass clefs. Treble clef contains four dotted notes (half notes). Bass clef contains four dotted notes (half notes).

Musical staff system 2: Treble clef. Contains four measures of chords with tremolos (indicated by 'tr' symbols).

Musical staff system 3: Treble and Bass clefs. Treble clef contains complex rhythmic patterns with slurs and trills. Bass clef contains a steady eighth-note accompaniment. Dynamics include 'p' (piano) and 'tr' (trill).

Musical staff system 4: Four empty staves, likely for vocal or other instruments.

Musical staff system 5: Bass clef. Contains a steady eighth-note accompaniment.

[7] 6 6 9 8 p 6  
 4 5 3

188

Te Jo - seph ag - mi - na

Te Jo - seph ag - mi - na

Te Jo - seph ag - mi - na

Te Jo - seph ag - mi - na

*f* *Tutti*

7 6 5 7 6

4 3



193

Piano introduction in treble and bass clefs, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Piano accompaniment in treble clef, consisting of a series of chords and a rhythmic pattern.

Piano accompaniment in treble and bass clefs, featuring a complex rhythmic pattern with sixteenth notes in the right hand and a steady bass line in the left hand.

coe - li - tum ce - le - brent, coe - li - tum ce - le Brent,

coe - li - tum ce - le - brent, coe - li - tum ce - le Brent,

coe - li - tum ce - le - brent, coe - li - tum ce - le Brent,

coe - li - tum ce - le - brent, coe - li - tum ce - le Brent,

Piano accompaniment in bass clef, featuring a melodic line with eighth notes.

[5]      6   7      9   8      5      6   7 ]  
 3      4   5      4   3      3      4   5 ]

197  
Musical notation for the first system (piano accompaniment).

Musical notation for the second system (piano accompaniment).

Musical notation for the third system (piano accompaniment).

te cun - cta chri - sti - adum cho - - ri re - so-nent, te

te cun - cta chri - sti - adum cho - - ri re - so-nent,

te cun - cta chri - sti - adum cho - - ri re - so-nent,

te cun - cta chri - sti - adum cho - - ri re - so-nent,

Musical notation for the fourth system (piano accompaniment).

6  
4

5  
[3]

[7 6  
5]

6 5  
4 3

201

Jo - seph ag - mi - na

te Jo - seph ag - mi - na

te Jo - seph ag - mi - na

te Jo - seph ag - mi - na

6 [5] 9 8] 6 [7] 6

205

cun - cta chri - sti - a - dum cho - ri re - so - nent, te Jo - seph

te cun - cta chri - sti - a - dum cho - ri re - so - nent, te Jo - seph

te cun - cta chri - sti - a - dum cho - ri re - so - nent, te Jo - seph

te cun - cta chri - sti - a - dum cho - ri re - so - nent, te Jo - seph

6 [5] 9 8] 6 [7] 6 6  
4 3]

210

ag - mi-na coe - li - tum ce - le Brent, te Jo - seph ag - mi-na coe - li - tum

ag - mi-na coe - li - tum ce - le Brent, te Jo - seph ag - mi-na coe - li - tum

ag - mi-na coe - li - tum ce - le Brent, te Jo - seph ag - mi-na coe - li - tum

ag - mi-na coe - li - tum ce - le Brent, te Jo - seph ag - mi-na coe - li - tum

- - 5 6 6 5 6 [5] 6 6 5

216

ce - le Brent, te cun - cta chri - sti - a - dum cho - ri re - so - nent,

ce - le Brent, te cun - cta chri - sti - a - dum cho - ri re - so - nent,

ce - le Brent, te cun - cta chri - sti - a - dum cho - ri re - so - nent,

ce - le Brent, te cun - cta chri - sti - a - dum cho - ri re - so - nent,

6 [5] | 7 | f 6 4 | 5 3 | 6 | 6 4 | 5 [3]

221

Piano introduction: Treble and bass staves with whole notes and quarter notes.

Piano accompaniment: Treble staff with chords and quarter notes.

Piano accompaniment: Grand staff with eighth-note patterns in the right hand and a bass line in the left hand.

te Jo - seph ag - mina coe - li - tum ce - le Brent,

te Jo - seph ag - mina coe - li - tum ce - le Brent,

te Jo - seph ag - mina coe - li - tum ce - le Brent,

te Jo - seph ag - mina coe - li - tum ce - le Brent,

6 [6] 6/4 [7] 6

225

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

te cun - cta chri - sti - a - dum cho - ri re - so - nent.

6 6/4 5/3 Solo



229

Musical score for piano and strings, measures 229-233. The score is written for piano (p) and strings. The piano part consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth and thirty-second notes. The string part consists of four staves (two violins and two violas/violas) with simpler rhythmic patterns, including quarter and eighth notes. The score is in common time (C) and features a variety of dynamics and articulations. The piano part has a fermata over the final measure of each system. The string part has a fermata over the final measure of each system. The score is written in a standard musical notation style with a key signature of one flat (B-flat).

[7 6

6]